

# ATTRACTIONS FOR WASHINGTON THEATREGOERS.



An Interesting Week, From a Theatrical Point of View, Brought to a Brilliant Conclusion by the French Opera Company at the Lafayette—Mrs. Campbell's Forthcoming Engagement Arouses Much Interest—Mask and Wig Organization From the University of Pennsylvania to Visit Washington—News of the Plays and Players.

The chronicle of theatrical affairs was a busy person during the past week. What with the usual quota of entertainments at the theatres and the brief-altogether too brief—season of French opera at the Lafayette, the patrons of the playhouses had a great variety from which to select.

Persons who like the Dan Daly style of humor found much in "The New Yorkers," which occupied the stage of the National Theatre, to amuse them, and while the offering was the veriest sort of a trifle and unworthy the efforts of the really excellent players engaged in its interpretation, Daly and his unique methods proved sufficiently popular to attract large houses during the engagement.

Kellar, the magician, never before had so profitable a Washington engagement as last week, at the Columbia, and his audiences were invariably amused and highly mystified at his tricks, while those knowing ones who profess to know "how he does it" could not but help admire the cleverness of the entertainer.

The first three nights of the week at the Lafayette were devoted to a revival of "Brother Officers," and the latter part of the week the French opera company from New Orleans presented a repertoire that showed the company's principals to splendid advantage. Washington is notoriously indifferent to good opera, and even such an admirable collection of artists as this French company was not accorded the patronage that the excellence of the performances warranted. The rather exorbitant prices—three dollars—and the knowledge that in Baltimore this week the same repertoire is to be given at exactly one-half the prices charged here, may have been responsible to a certain extent for the local public remaining away from the Lafayette, but the three-dollar tariff was not at all exorbitant. Washington does not have the pleasure of hearing a M. Duc very often, and the opportunity is easily worth the price charged by Manager Berger.

The Academy, with "The Man Who Dared," prospered, and the Empire, with "A Trip to Buffalo," enjoyed a week of crowded houses, while Kernan's, with the Knickerbocker Burlesquers, also did excellently. Manager Chase presented his best vaudeville bill of the season, and in consequence "standing room" was at a premium every night during the week.

**"A Royal Rogue."**  
One of the genuine comic opera successes of last year was Jefferson De Angella's "A Royal Rogue," which is announced for presentation at the Columbia this week. De Angella is said to be even more acceptable in "A Royal Rogue" than he was in "The Wedding Day," or "The Jolly Musketeers."

Charles Klein, a clever librettist, who is responsible for "El Capitán," the "Charlatan," and other comic operas, wrote the "book," and William T. Francis, a skillful composer of catchy and delicate melodies, provided the music.

Stephanie, the daughter of Baptiste Ballou, a boulevard café proprietor, falls in love with Georges Girodet, the son of a very wealthy widow. In order to continue her flirtations with Georges, Stephanie, in a spirit of fun, tells him she is the daughter of the Duc de Chartres, and that her father is hiding in Paris, posing as a laundress. The story of the play is told in Paris during the establishment of the first Napoleonic Empire.

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citizen of the United States. Being almost entirely alone in the field which she has selected for the display of her histrionic talents, unless something unforeseen occurs, she is the logical successor to Mary Anderson. Manager Frank McKee, who showed rare judgment in selecting this brilliant young woman to play the title role in Ford's romantic story, has displayed equal ability in the manner in which she has been handled; in an incredibly short space of time, he has established her successfully as a permanent stellar attraction, and has invariably employed legitimate methods of advertising.

"Justice Meredith" as a play is said to be of much stronger texture than is the story in book form; the adapters have taken liberties with the text, and instead of displaying the heroine Janice as a feeble, childish, and rather silly girl, they have made her a consistent, impulsive, and lovable woman, deeply in love with the hero of the story, Charles Fownes, and not afraid to prove her love, even at the risk of her liberty.

Miss Manning's supporting company is, with a few exceptions, the same as appeared here last year. Robert Drouet will again be seen as Charles Fownes, the bondman, afterward Colonel Bereton, of Washington's staff. Mr. Drouet has gained many friends for his many and faithful portrayals of this character. Among the other members of the company are Mrs. E. A. Eberle, George Backus, Amy Risler, H. S. Northrup, Theodore Marston, N. D. Chaffin, R. R. Neill, Aubrey Beattie, Carl Ahrendt, Martin J. Cody, and C. W. Hawkins.

**Vaudeville at Chase's.**  
Chase's this week will offer another unusually good bill of vaudeville. Maggie Cline, "the Irish Queen," leads the van, as a compliment to the occasion, Monday being St. Patrick's Day. It has been a long time since Miss Cline was here, and the interest in her coming is as keen as if she had never been heard of. In fact, "the rising generation," of whom she sings, are as eager to hear this magnetic demonstrator of the art of physical singing as were the boys of a decade ago. Of course, "Throw Him Down McCluskey" will be demanded and rendered, and, perhaps, "The Mick That Threw the Brick" will be resurrected.

Wright Huntington, a legitimate comedian, late of the Frohman forces, will be certain of a hearty welcome from many admirers. The success of his new comedy-sketch, "Done Brown," is a matter of recent vaudeville history. He has the

capable assistance of Miss Jane Irving and Mr. W. Morrissey. Cook and Sonora will be presented in their exceptionally bright medium, "Going Into Vaudeville," which has scored high this season. R. J. Jose, the contra tenor, will be heard in "The Brotherhood of Man," a popular composition, resembling "The Holy City." He has led the soloists of many of the leading minstrel companies for years. His voice is said to retain its primitive purity and range. T. B. Burto-Lowande-Wilson Vaudeville Circus has a list of its own specialties as long as its name. The performers in this polka vaudeville one-act arena comprise Miss Nellie Wilson, the ring directress; who also gives a fine trapeze act; "Joe," the trick pony, forty inches high, and weighing 200 pounds; William Lowande, the acrobatic clown; "Dewey," the bareback riding dog, and Prof. Burto, the master of ceremonies and comic juggler.

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times, and shows the great Bonaparte as he was, neither God nor angel, but simply a strenuous man of brilliant attainments. The central character of the play, that of Saint Gene (Mme. Don't Care), is typically French and thoroughly human.

In the hands of Miss Lawrence the part should lose none of its attractiveness. As sergeant, afterward Marshal Lefebvre, Mr. Whittlesby should have abundant chance to display manliness and vigor. Perhaps the most interest will be attached to the Napoleon of John T. Sullivan, and those who saw his portrayal of the character last season will not fail to recall its excellence.

Other parts will be in the hands of Charles Wyngate, William Redmond, Frederic Sullivan, Katherine Clinton, Antoinette Walker, Katherine Field, and Mrs. Thomas Barry.

The play will be thoroughly mounted and beautifully costumed, is guaranteed by the production of last season, which set a new mark at the time for stock productions in Washington.

**"Dangerous Women."**  
For many years the name of F. A. Seidman has been synonymous with much that has been of absorbing interest dramatically, and his latest production, "Dangerous Women," is said to be no exception to his previous successful efforts. In this new drama the author has drawn his characters from all classes of the inhabiting of the large cities. All are essential to the completeness of the drama. They include the man of money, the man of law, the soldier, the parson, and doctor, besides the beetle-browed burglar, the Jax-eyed detective, the sleek gentleman-gentleman, the stolid policeman, the "smug" water, and the precious newboy.

The action of the play takes place in and near a great metropolis, and the scenes are shown from the parlors of a city club to the lowly garret of the street newboy, are supposed to be true to life. "Dangerous Women" should please the masses, and the manager and author who can accomplish this in these days of great demand is indeed fortunate. The story is intricate, but is readily followed, and unfolds itself in an easy and natural way. The opportunities for thrilling dramatic situations are not lost by the author, it is claimed, the climaxes being particularly strong. The play has a potent moral tone, even if there is a vicious streak of villainy running through the entire play. Virtue finally overcomes all obstacles, and love, poverty, violence, vice is subdued, and all ends happily for the deserving. As it always should do in a dramatic offering of this kind.

**Dorothy Morton at the Empire.**  
The widely known comic opera star, Dorothy Morton, will head the list of vaudeville stars that comprise Hopkins' Transcendence, which will provide the entertainment at the Empire Theatre this

line feature on the other side of the water a few weeks hence. The women-folk who attend the Empire this week, too, will undoubtedly be greatly interested in the magnificent assortment of rich gowns that Miss Morton will display. The management of the Transcendence avers that she will wear some of the most sumptuous gowns that have ever been displayed on a local stage, and as Miss Morton, during her period as a comic opera celebrity, was always garbed most elaborately, there is every reason to believe the managerial statement.

Another feature of the Empire programme will be the seven Grunthal sisters, who are direct from Europe and who will contribute what is said to be a really sensational acrobatic act. Flora Parker will sing new songs and show that she retains her grace as a dancer. Mr. and Mrs. Litchfield will present their clever sketch, "Down at Brook Farm," and Connelly and Klein will sing and dance much after the style of Montgomery and Stone, while Bartel and Reynolds will do a musical comedy turn.

The Empire stock burlesque company, augmented by an octette of young women who are reputed to be both handsome and

talented, will be seen in "King Kidder," a travesty that abounds with humor. There will be daily matinees.

**Rose Hill Burlesquers.**

During the past ten years there have been many burlesque and specialty organizations sent on the road, but few of them have kept pace with the times like Rice & Barton's "Rose Hill English Folly Company," which has always been recognized among the leaders in its class. This band of comedians and handsome burlesquers has been kept in the front rank by wide-awake management, and each season has seen a stronger and better equipped company than its predecessor, while up-to-date ideas have also marked its performances.

Those who like only that which is brightest and best in light extravaganzas and clever vaudeville will enjoy the performances of the Rice & Barton company at the Lyceum Theatre this week. The ensemble will be first introduced in a breezy musical burlesque entitled "McDoodle's Night Off," which is said to be a sparkling potpourri of mirth and melody. The olio will be found to be a strong vaudeville show in itself. Among this band of entertainers are those funny punsters and parody singers, Nolan and White; Katherine Rowe Palmer, a contortionist, and an exceptionally graceful dancer; Robert Garnella, an Irish comedian; Pauline Berry, a clever soubrette; Berry and Hughes, in a musical act; Crawford and Manning, comedians; Garnella and Shirke, the Eight Cornells, and Miss Frankie Holmes, the comedienne.

The finale of the entertainment is a musical terpsichorean novelty entitled "A Man From Away Back," which introduces the entire company. It abounds in laughable situations and good specialties. All the stage settings are said to be new, the costumes elaborate, the electrical effects brilliant and unique, and the whole, an entertainment bright and pleasing.

**Annie Russell's New Play.**

The attraction at the National Theatre for next week will be Annie Russell in Clyde Fitch's comedy, "The Girl and the Judge." This play has achieved one of the greatest successes of any American piece produced in New York during the present season, it having been first given at the Lyceum Theatre last November, and its run is only terminated by the impending destruction of that theatre. Of all the successes that Miss Russell has had during the last few years, and those who recall "Catherine," "Miss Hilda," and "The Royal Family," will remember how great these have been, but "The Girl and the Judge" has surpassed them all, and, according to Mr. Daniel Frohman's statement, has also surpassed the record of any other play at its favorite little playhouse.

Like all Clyde Fitch's plays, "The Girl and the Judge" has marked originality, and the element of surprise is strongly developed. Miss Russell has never been more charmingly fitted with the role of a sweet and interesting girl whose love story is remarkably novel in its development and meets with the usual obstacles that we are told attend the course of true love. She will be assisted by Orrin Johnson, John Glendinning, Mrs. Gilbert, Mrs. McKee Rankin, and Miss Corbally.

**Mrs. Campbell's Repertoire.**

Mrs. Patrick Campbell will inaugurate her Washington engagement at the Columbia a week from tomorrow night with Sudermann's "Magna." She will not play on Good Friday night, but will give a trio of matinees—Wednesday, Thursday, and Saturday. The arrangement of plays for the engagement is: Monday night and Wednesday



line feature on the other side of the water a few weeks hence. The women-folk who attend the Empire this week, too, will undoubtedly be greatly interested in the magnificent assortment of rich gowns that Miss Morton will display. The management of the Transcendence avers that she will wear some of the most sumptuous gowns that have ever been displayed on a local stage, and as Miss Morton, during her period as a comic opera celebrity, was always garbed most elaborately, there is every reason to believe the managerial statement.

Another feature of the Empire programme will be the seven Grunthal sisters, who are direct from Europe and who will contribute what is said to be a really sensational acrobatic act. Flora Parker will sing new songs and show that she retains her grace as a dancer. Mr. and Mrs. Litchfield will present their clever sketch, "Down at Brook Farm," and Connelly and Klein will sing and dance much after the style of Montgomery and Stone, while Bartel and Reynolds will do a musical comedy turn.

The Empire stock burlesque company, augmented by an octette of young women who are reputed to be both handsome and

talented, will be seen in "King Kidder," a travesty that abounds with humor. There will be daily matinees.

**Rose Hill Burlesquers.**

During the past ten years there have been many burlesque and specialty organizations sent on the road, but few of them have kept pace with the times like Rice & Barton's "Rose Hill English Folly Company," which has always been recognized among the leaders in its class. This band of comedians and handsome burlesquers has been kept in the front rank by wide-awake management, and each season has seen a stronger and better equipped company than its predecessor, while up-to-date ideas have also marked its performances.

Those who like only that which is brightest and best in light extravaganzas and clever vaudeville will enjoy the performances of the Rice & Barton company at the Lyceum Theatre this week. The ensemble will be first introduced in a breezy musical burlesque entitled "McDoodle's Night Off," which is said to be a sparkling potpourri of mirth and melody. The olio will be found to be a strong vaudeville show in itself. Among this band of entertainers are those funny punsters and parody singers, Nolan and White; Katherine Rowe Palmer, a contortionist, and an exceptionally graceful dancer; Robert Garnella, an Irish comedian; Pauline Berry, a clever soubrette; Berry and Hughes, in a musical act; Crawford and Manning, comedians; Garnella and Shirke, the Eight Cornells, and Miss Frankie Holmes, the comedienne.

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